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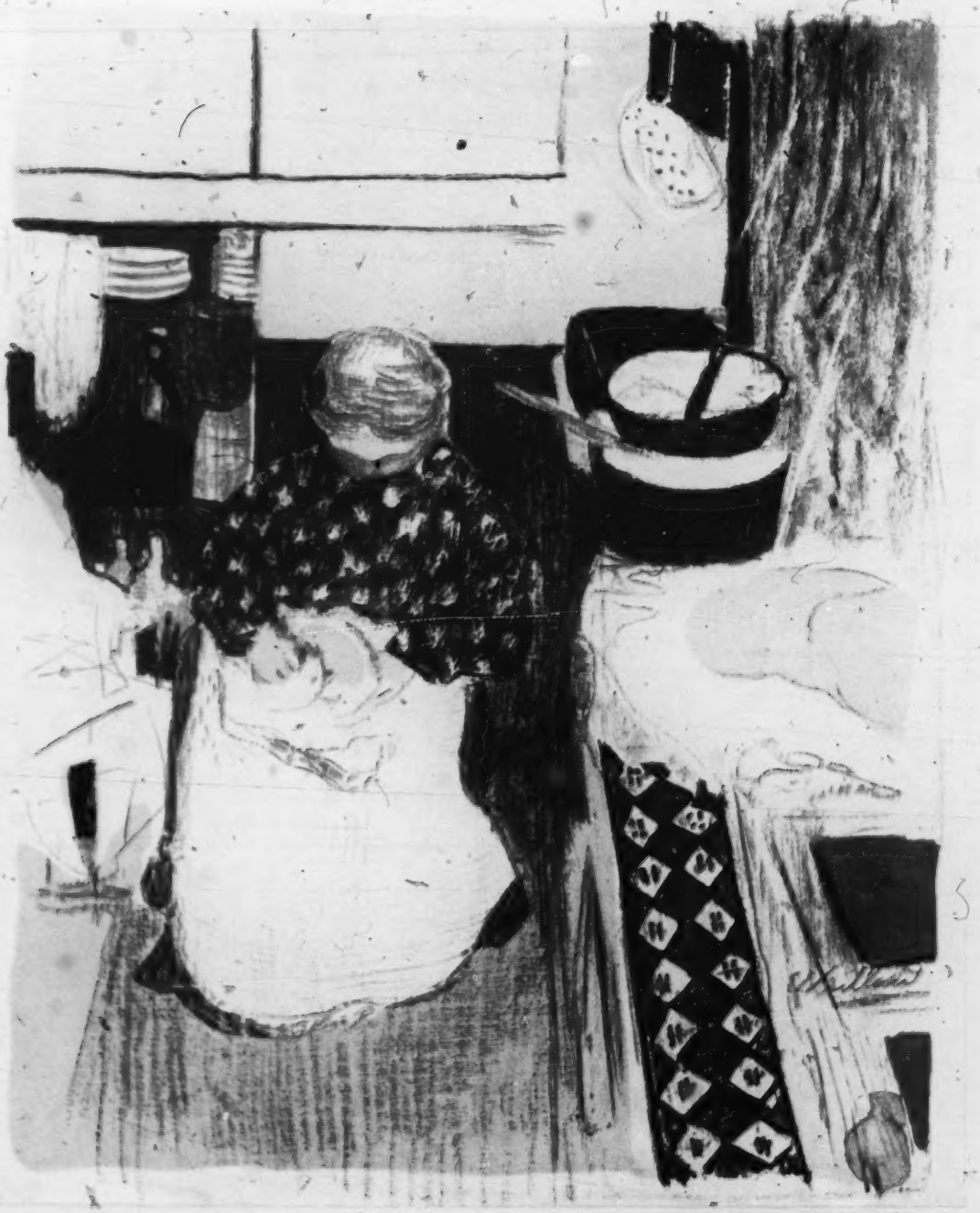


BONNARD · VUILLARD

EDINBURGH FESTIVAL 1948

The Arts Council of Great Britain

EXHIBITION OF PAINTINGS BY

PIERRE BONNARD & EDOUARD VUILLARD

17 August – 18 September 1948

ROYAL SCOTTISH ACADEMY EDINBURGH

FOREWORD

WHEN THE ROYAL SCOTTISH ACADEMY proposed that an important exhibition of paintings should be arranged in their Galleries to coincide with the second Edinburgh Festival, the Arts Council gladly accepted the invitation to make themselves responsible for an exhibition worthy of the occasion.

It was felt that this would be a most appropriate moment to commemorate the two great French painters Bonnard and Vuillard, whose lives, like their art, were so closely linked. To make a memorial exhibition, a prior requisite was the help of the French Government and the generosity of French owners. Both were immediately forthcoming, first in the personal interest and assistance of His Excellency the French Ambassador, Monsieur René Massigli, K.B.E. Thanks are also due to many other friends in France who have made it possible in their respective spheres to assemble this exhibition—to M. Jacques Jaujard, Directeur-Général des Arts et des Lettres; to M. Louis Joxe, Directeur-Général des Relations Culturelles; to M. Georges Salles, Directeur-Général des Musées de France; to M. Jean Cassou, Conservateur en chef du Musée National d'Art Moderne; to M. Jean Vergnet-Ruiz, Inspecteur-Général des Musées de Province; to the staff of the British Council's office in Paris; and to M. René Varin, Conseiller-culturel at the French Embassy in London. Messrs. Wildenstein have not only lent us blocks for the catalogue but have helped in many ways.

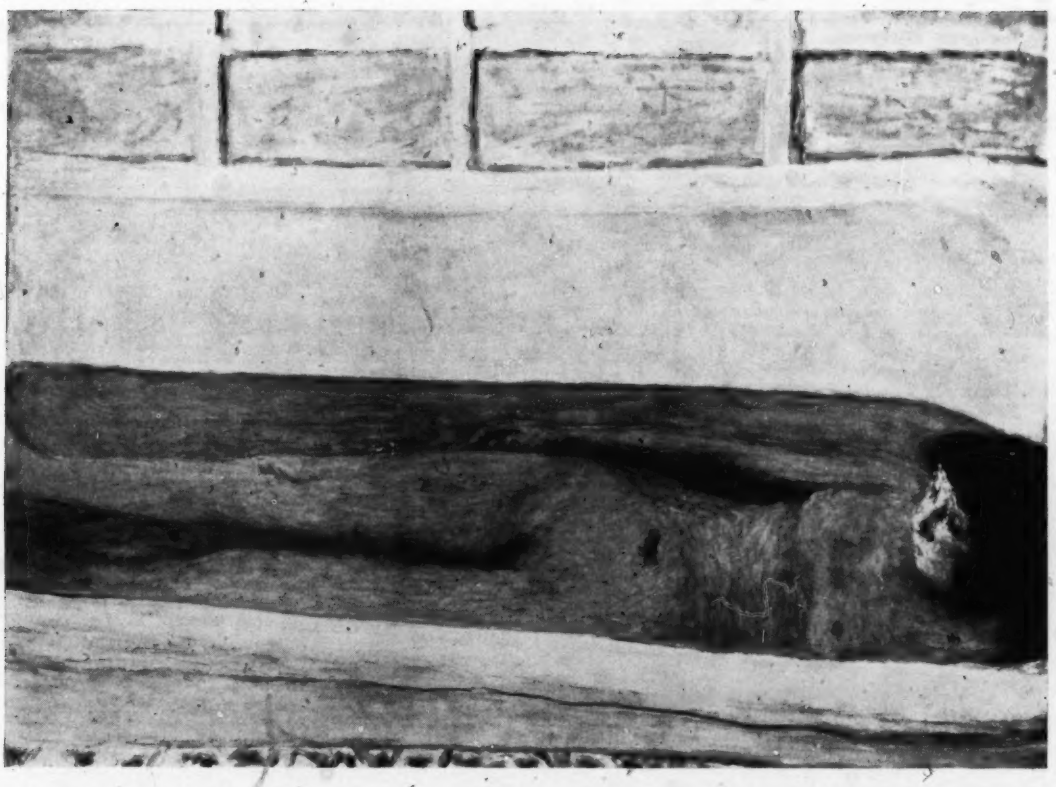
To the owners of the pictures, both public and private, in this country and abroad, very special thanks are due, notably to the Tate Gallery and the Musée d'Art Moderne. To say that the exhibition could not have been held without them is a platitude, but the willingness of lenders to part with their pictures, when demands on them are more frequent than ever before, does not always receive the recognition it deserves.

If there are some who think that there is undue emphasis on Vuillard in this exhibition they will like to know that memorial exhibitions of Bonnard's work in other countries have claimed certain paintings which it was hoped to include, and in addition advantage was taken of the presence here of a number of Vuillards (including two of his large decorations) from French collections which were recently exhibited by Messrs. Wildenstein. The distinguished part played by both artists in the revival of the graphic arts at the end of the nineteenth century is illustrated by the inclusion of a number of their charming lithographs and a few books illustrated by Bonnard. The introduction to the catalogue has appropriately been written by Mr. Clive Bell.

At the last moment it was possible to include five paintings by Ker-Xavier Roussel, the *intimiste* painter who was a close associate of Bonnard and Vuillard.

There is also on view a selection of Scottish paintings and sculpture, the property of the Royal Scottish Academy. This part of the exhibition illustrates the development of art in Scotland over a period of one hundred and twenty years from the founding of the Academy in 1826 to the present day. The Scottish exhibits are not separately catalogued, but each is distinguished by a tablet on which is inscribed the title and the name of the artist.

PHILIP JAMES
Director of Art



BONNARD. The Bath. (*No.* 27)

INTRODUCTION

IT IS AN ODD THOUGHT that by historians of the twenty-first century as likely as not Bonnard (1867–1947) and Vuillard (1868–1940) will be called the last of the Impressionists. Such a classification would have surprised the two young Nabis who in the nineties were being called *Symbolistes*, *Synthétistes*, *Intimistes*, *Cloissonistes*, *Idéistes*, and other strange names, and perhaps called themselves rebels. But time, which has a way of "concertinaring" history, has also a way of bringing to light affinities that escaped the notice of contemporaries. Who knows but that Castagno considered Piero della Francesca revolutionary, whereas to those of us who are not exact scholars both seem typical masters of the fifteenth century? To be sure, they are much unalike, as unalike as Renoir and Bonnard; nevertheless, just as to careless posterity Castagno and Piero are both "quattrocento" so Renoir, Degas, Bonnard and Vuillard will all most likely be Impressionist. Be that as it may, certain it is that masters of the 1874 school played their parts in the formation of these young artists, as did the paintings of Gauguin and Lautrec—of the next

generation—and the theories of Sérusier and Maurice Denis; while conditioning all their early work was the influence that pervaded the age—the influence of Japanese prints.

However, *la recherche de la paternité*, though an amusing and respectable sport at all times, is not very profitable when one is discussing the art of Bonnard and Vuillard because the most remarkable thing about these two, apart from their achievement, was their indifference to schools and doctrines. All genuine artists are individualists; these were isolationists almost; "Je n'ai jamais été qu'un spectateur" said Vuillard. They lived through an age of artistic revolution, of schools and theories, of gangs and groups, and the quarrels that invariably enliven such ages, and they preserved the noiseless tenour of their way. They had rather fall into oblivion than into a sect; and indeed there was a moment when they came near to being forgotten, not of course by critics and amateurs, but by the little tipsters and lesser backers who were wrangling about Cubism, Surréalisme and Constructivism without giving much thought to painting. This is not to suggest that Bonnard and Vuillard were hostile to new movements or disapproved of those younger generations that knock disquietingly at the door. With my own ears have I heard Bonnard commend Matisse and Picasso, and Vuillard's attitude has been admirably defined by himself—*N'ayant rien de révolutionnaire, je ne nie pas les bienfaits des révolutions*. What is more, visitors to this exhibition will have an opportunity of seeing at least one experiment in the *fauve* manner made by the gentle Vuillard a dozen years before Matisse, Derain and Vlaminck took Paris by storm.

Close and life-long friends, at one time sharing a studio, Bonnard and Vuillard influenced each other so much that amateurs may find difficulty sometimes in giving the right name to an early work. Nevertheless there was this difference always; Bonnard had the heart and genius of a child, he was in love with life, in love with the earth and the fullness thereof: Vuillard was considerate. Always both were beautiful painters; and both were decorators. The great decorative period ends about 1914, for Vuillard's later undertakings are not his best. In this exhibition he will be represented by two fine panels painted, unless I mistake, in 1898 for Claude Anet, and now in the collection of Prince Antoine Bibesco. It is not certain, at the time of writing, whether any large piece by Bonnard will be procurable; but unless at least one decorative panel, as well as illustrations for *Histoires Naturelles* or *Daphnis et Chloé* are on view, Bonnard, it must be admitted, will be inadequately presented. Luckily we can see both decorators at their very best in Le Musée d'Art Moderne, where we feel that nothing can be more delightful than Vuillard's *Jardins Publics* till we turn to *En barque* by Bonnard.

Of these two great painters—for great they are—always Bonnard was the gayer

and more lyrical, but not till 1910 or thereabouts does a difference not only in temper but in talent become sensible. About that time in some, though by no means the majority, of Vuillard's pictures begin to appear signs of disarray. What has happened? Some years earlier he had made the acquaintance of a new world—a more or less fashionable, at any rate a rich, world. Now the "beau monde" has suited some artists and has had an excellent effect on their art, but it did not suit Vuillard. Timid, modest, a petit bourgeois by temper and training, he was not at home there. Gradually he allowed himself to be seduced or bullied into attempting the sort of pictures rich patrons like best, portraits—portraits of themselves, their children, their pets and their possessions. Also such patrons prefer as a rule portraits that are flattering and what they call "life-like", and are sorry that any detail that might do them credit should be omitted. Sometimes Vuillard lost himself in a tangle of expensive details. His power of weaving a multitude of small, disparate forms into a satisfying unity was remarkable, but he was not always equal to the task. His gift for rendering subtleties of light and shadow was exquisite, but the glitter and glamour of the interiors he was called upon to portray bewildered him. So, occasionally, he lost his sense of tone, and in some commissioned portraits (you will see none here, they have been deliberately excluded) his drawing and composition became commonplace; and, though when he escaped from his Procrustean bed of roses he continued to create things worthy of himself, he ended an académicien.

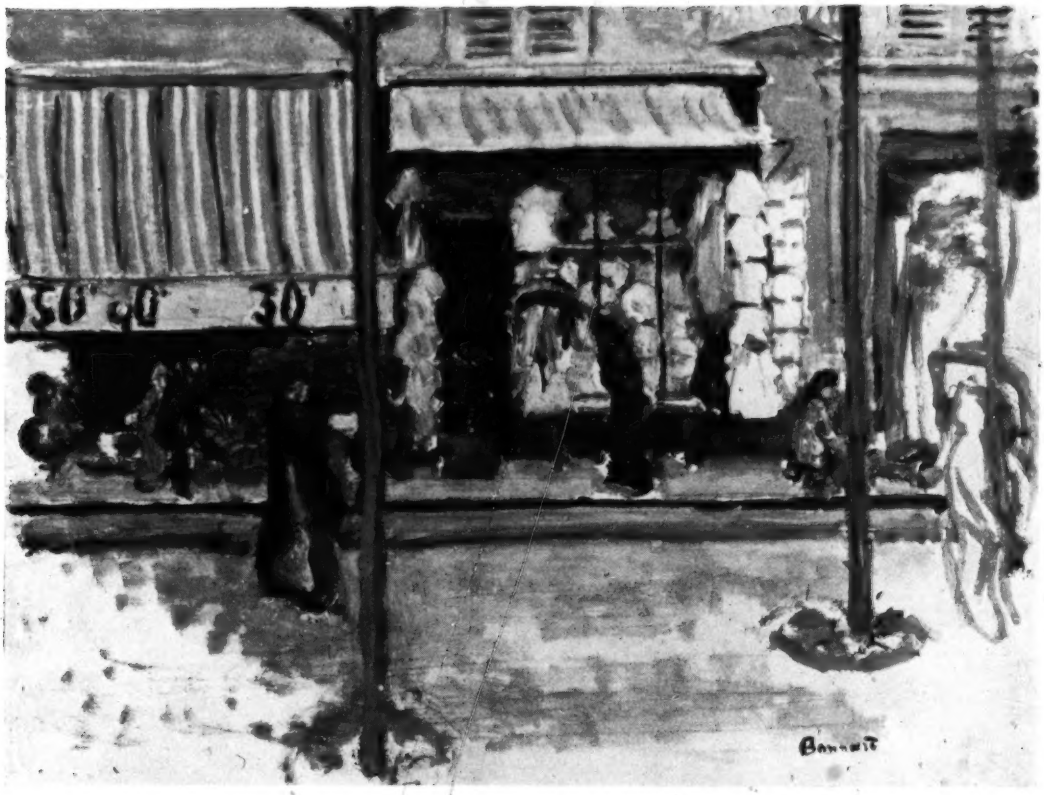
Bonnard never painted badly. When he produced dull pictures—and he did produce plenty—it was because he had nothing to say. He was a lyrical artist if

VUILLARD. The Soup. (*No.* 79)

ever there was one, and an uninspired lyric is apt to fall flat. Like most born painters he must always be painting. If you happen to be a Renoir, blest with an inexhaustible spring of emotion, that is all to the good. Bonnard was not Renoir; but in his appetite for beauty and power of making us share his enjoyment he comes near that sumptuous master. Like Renoir he painted as though he had no troubles here and expected none hereafter: in fact he had much to put up with. But his pictures are all sun and joy; and more often than not he found forms and colours to match his sensations, to which he added a spice of delectable wit. Neither hand nor eye failed him, nor heart either; he never grew old. At the time of the first *salon d'automne* after the war a pleasantry was current in Paris; it is, said some sprightly critic, a dull show enlivened by one picture full of pastime and prodigality, of boyish daring and high spirits, by a young painter called Pierre Bonnard. He was seventy-eight and died some sixteen months later.

June 7th, 1948 CLIVE BELL

VUILLARD. The Breakfast. (*No.* 77)



BONNARD. Street Scene. (*No.* 55)

LIST OF LENDERS

The Art Gallery and Industrial Museum, Aberdeen, 106.
Messrs. Adams Brothers, 18.
Ashmolean Museum, Oxford, 51.
F. Beddington, Esq., 117.
Alan Best, Esq., 2, 8.
H.H. Prince Antoine Bibesco, 68, 69.
The Hon. Mrs. A. E. Bouverie, 37, 38, 70.
J. P. Cochrane, Esq., 136.
Odo Cross, Esq., 32, 76, 87.
The Campbell Dodgson Collection, 133, 134, 137, 139, 141, 144, 150, 153, 155, 156.
John Dodgson, Esq., 50.
Captain Ernest Duveen, 39.
J. W. Freshfield, Esq., 6.
Glasgow Art Gallery and Museum, 28.
Lady Glenconner, 45.
Maurice Goldman, Esq., 5.
Professor Lawrence Gowing, 143.
Galerie Katia Granoff, 10, 16.
Jeremy Hutchinson, Esq., 93.
The Rt. Hon. the Viscount Jowitt, 23, 55, 126.
Edward le Bas, Esq., A.R.A., 44, 54, 111.
The Lefevre Gallery, 40.
Leeds City Art Gallery and Temple Newsam House, 3.
Mr. and Mrs. Alexander Maitland, 73.
A. J. L. McDonnell, Esq., 65.
Musée de Fontainebleau, 20, 24, 33, 48.
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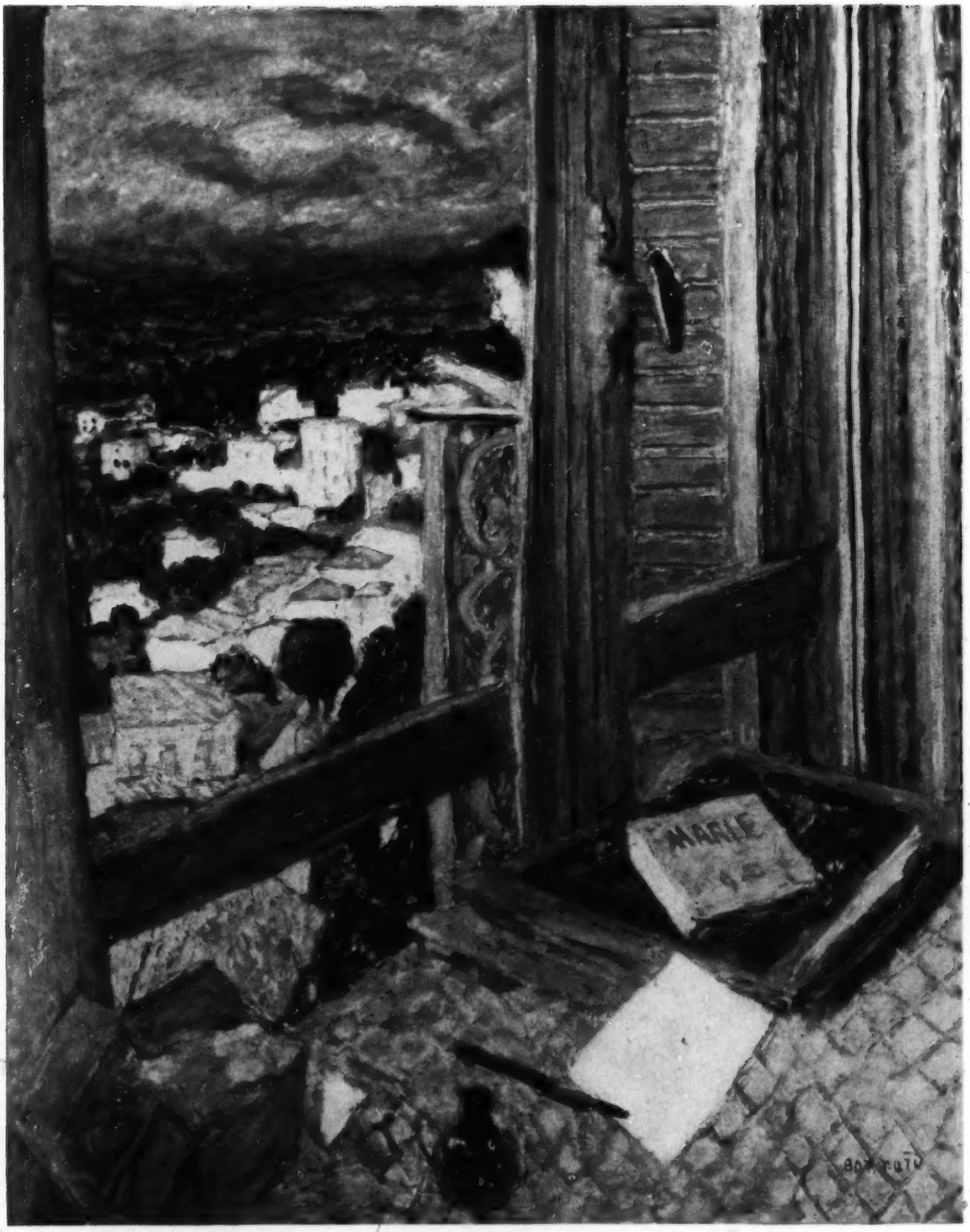
Musée de la Ville de Paris, 109, 110.
Musée de l'Annunciade, St.-Tropez, 53.
Rex Nan Kivell, Esq., 132, 135, 138, 140, 142, 145, 146, 147, 148, 149, 151, 152, 154.
Mrs. Oliver Parker, 125.
R. A. Peto, Esq., 9, 11, 42, 67, 92.
Sir Cyril Radcliffe, K.B.E., 21.
Miss Ethel Sands, 1.
The Rt. Hon. the Earl of Sandwich, 35.
The Tate Gallery, 27, 36, 43, 74, 81, 85.
Théâtre des Champs Elysées, Paris, 98, 99.
Percy Moore Turner, Esq., 34, 86.
M. René Varin, 49.
Angus Wilson, Esq., 32, 76, 87.
M. Gustav Zumsteg, 30, 47.



BONNARD. The Window. (*No.* 36)

PAINTINGS AND DRAWINGS

PIERRE BONNARD (1867-1947)

1 HEN AND CHICKENS. 1892.
16 × 17½ ins. Signed and dated.
Lent by Miss Ethel Sands.

2 CAT. 1894.
15 × 24 ins. Signed.
Lent by Alan Best, Esq.
Exhibited: *Collection of the late Sir Michael Sadler*, Leicester Galleries, London, 1944, No. 74.

3 MOTHER AND CHILD. 1894.
13½ × 16½ ins. Signed and dated.
Lent by Leeds City Art Gallery and Temple Newsam House.

4 THE COURSE AT LONGCHAMPS. (Triptych) 1897. Signed and dated.
(i) At the Starting Gate.
21¼ × 11 ins.
(ii) The Carriages in the Enclosure.
21¼ × 16½ ins.
(iii) The Winning-post.
21¼ × 16½ ins.
Private Collection.
Reproduced: F. J. Beer and others, *Pierre Bonnard*, Marseilles, 1947, pl. 23.

5 MONTMARTRE IN THE RAIN. 1897.
27¾ × 37¼ ins. Signed.
Lent by Maurice Goldman, Esq.
Exhibited: *20th Century French Paintings*, Lefevre Gallery, London, 1943, No. 3.
Bonnard and his French Contemporaries, Lefevre Gallery, London, 1947, No. 5.
Adams Gallery, London, June 1948.
Illustrated, p. 26.

6 MONTMARTRE. 1897.
21 × 27 ins. Signed.
Lent by J. W. Freshfield, Esq.
Exhibited: Adams Gallery, London, June 1948.

BONNARD. The Meal. (*No.* 9)

7 THE LITTLE FLOWER GIRL. 1898.
22¾ × 30 ins. Signed and dated.
Private Collection.

8 AT THE MILLINER'S. About 1898.
23¼ × 11 ins. Signed.
Lent by Alan Best, Esq.
Exhibited: *Pierre Bonnard*, Lefevre Gallery, London, 1935, No. 8.
Bonnard and his French Contemporaries. Lefevre Gallery, London, 1947, No. 6.

9 THE MEAL. 1899.
11½ × 14¾ ins. Signed and dated.
Lent by R. A. Peto, Esq.
Exhibited: *Bonnard and his French Contemporaries*, Lefevre Gallery, London, 1947, No. 8.
French Paintings from Mr. Peto's Collection, Arts Council, 1947, No. 2.
Reproduced: Tristan Bernard, *Jos Hessel*, La Renaissance, Paris, n.d., p. 32.
Illustrated, p. 9.

10 CHILDREN IN A PARK. 1900.
81 × 42 ins.
Lent by the Galerie Katia Granoff, Paris.
Illustrated, p. 22.

11 THE WASHING. 1900.
20 × 12½ ins. Signed and dated.
Lent by R. A. Peto, Esq.
Exhibited: *French Paintings from Mr. Peto's Collection*, Arts Council, 1947, No. 3.
Reproduced: Tristan Bernard, *Jos Hessel*, La Renaissance, Paris, n.d., p. 32.

12 DINNER IN THE WINE CELLAR. 1900.
30 × 42 ins. Signed and dated.
Private Collection.

13 THE PROMENADE OF THE MOULIN ROUGE. 1902.
46½ × 75 ins. Signed and dated.
Private Collection.

14 PLACE CLICHY.
49 × 59 ins. Signed.
Private Collection.

15 CIDER FEAST.
24½ × 32¾ ins. Signed.
Private Collection.

16 WOMAN IN THE BATH. 1910.
39¼ × 28½ ins.
Lent by the Galerie Katia Granoff, Paris.
Illustrated, p. 11.

17 INTERIOR WITH A STATUETTE. About 1910.
48 × 18¼ ins. *Private Collection.*

18 THE TUB. 1912.
30 × 39 ins. Signed and dated.
Lent by Messrs. Adams Brothers.

19 PORTRAIT OF MISIA SERT. 1912.
39¼ × 46½ ins. *Private Collection.*

20 MEADOW IN THE DAUPHINÉ. About 1912.
19¼ × 21½ ins.
Lent by the Musée de Fontainebleau.

21 LANDSCAPE WITH WOMAN PICKING FLOWERS. About 1915.
19 × 16 ins. Signed.
Lent by Sir Cyril Radcliffe, K.B.E.
Exhibited: *Bonnard and his French Contemporaries*, Lefevre Gallery, London, 1947, No. 14.

22 NUDE BEFORE THE FIREPLACE. 1917.
30½ × 23¾ ins. Signed and dated.
Private Collection.
Illustrated, p. 13.

23 RECLINING NUDE. About 1920.
14⅛ × 25¼ ins. Signed.
Lent by the Rt. Hon. the Viscount Jowitt, Lord High Chancellor of Great Britain.
Exhibited: *20th Century French Paintings*, Lefevre Gallery, London, 1935, No. 5.

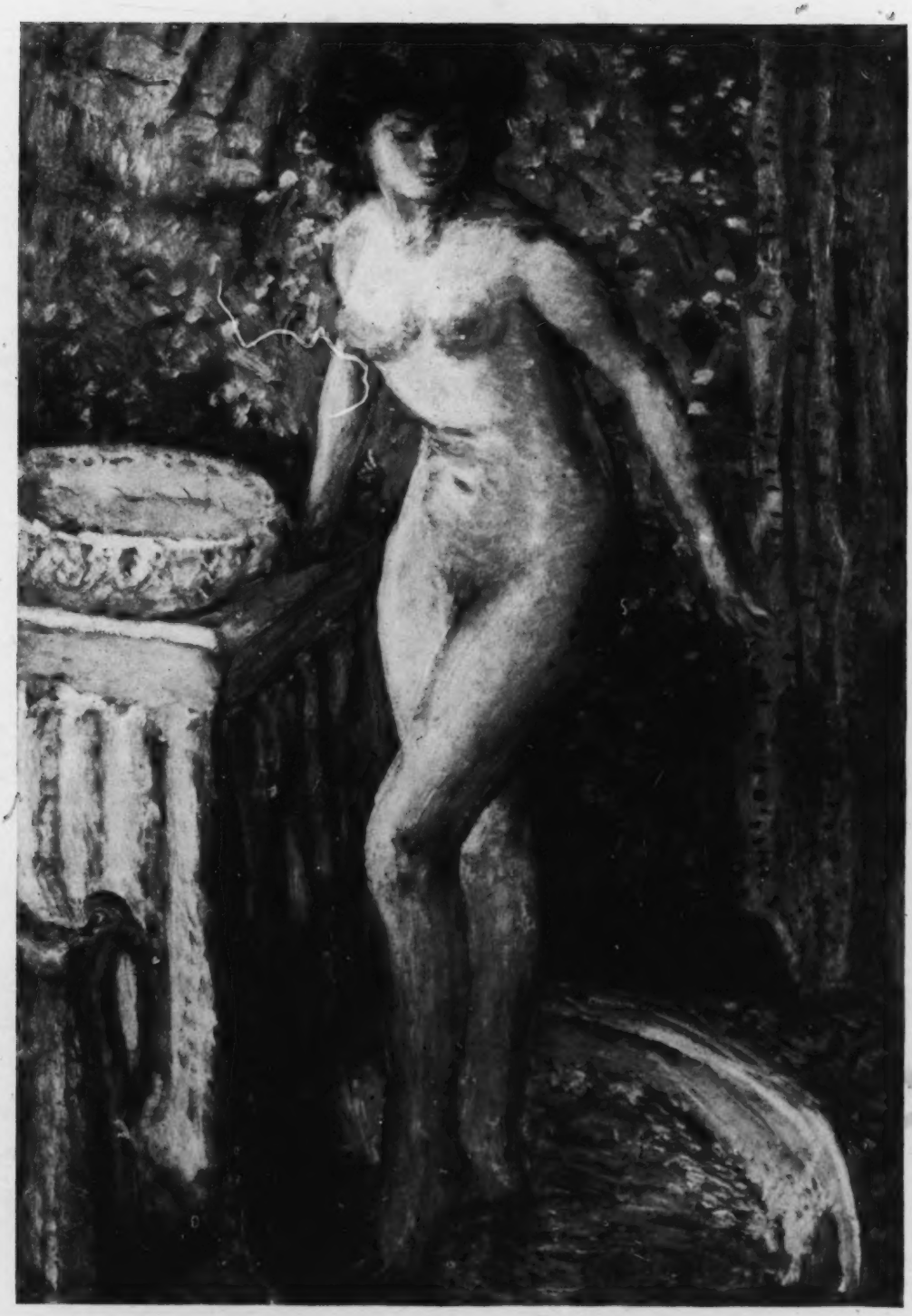
24 THREE-QUARTER-LENGTH NUDE.
17½ × 14½ ins.
Lent by the Musée de Fontainebleau.

25 WOMAN IN BLUE.
23¾ × 16 ins. *Private Collection.*

26 BANKS OF THE SEINE. 1922.
15¼ × 18 ins. Signed.
Lent by the Musée d'Art Moderne, Paris.

27 THE BATH. About 1922.
33¼ × 47⅛ ins.
Lent by the Tate Gallery.
Illustrated, p. 3.

28 THE EDGE OF THE FOREST. About 1922.
15 × 18 ins.
Lent by Glasgow Art Gallery and Museum.
Exhibited: *Pierre Bonnard*, Lefevre Gallery, London, 1935.



BONNARD. Woman in the Bath. (*No.* 16)

29 THE GREY HARBOUR. About 1922.
14½ × 21¼ ins. *Private Collection.*

30 STILL LIFE, FRUIT. 1923/24.
13¼ × 11¾ ins. Signed.
Lent by M. Gustav Zumsteg.

31 THE FRUIT DISH.
15¾ × 15¾ ins. Signed.
Private Collection.

32 LANDSCAPE, GIVERNY. About 1924.
19½ × 25 ins.
Lent by Odo Cross, Esq. and Angus Wilson, Esq.
Exhibited: *Forty Years of Modern Art*, Institute of Contemporary Art, London, 1948, No. 5.

33 SNOW LANDSCAPE IN THE DAUPHINÉ.
18 × 25 ins.
Lent by the Musée de Fontainebleau.

34 STILL LIFE, PEACHES AND BANANAS. 1925.
19½ × 20 ins. Signed.
Lent by Percy Moore Turner, Esq.
Exhibited: *19th Century French Paintings*, National Gallery, London, 1942/43, No. 75a.

35 BOATS IN HARBOUR, SOUTH OF FRANCE. About 1925.
14½ × 26 ins. Signed.
Lent by the Rt. Hon. the Earl of Sandwich.
Exhibited: Bristol, 1930.

36 THE WINDOW. About 1925.
42 × 34½ ins. Signed.
Lent by the Tate Gallery.
Illustrated, p. 8.

37 THE LANE. 1925/26.
29 × 20 ins. Signed.
Lent by the Hon. Mrs. A. E. Bouverie.

38 STILL LIFE, POPPIES. 1925/26.
29 × 16 ins. Signed.
Lent by the Hon. Mrs. A. E. Bouverie.
Exhibited: *19th Century French Paintings*, National Gallery, London, 1942/43, No. 79a.

39 BONNARD'S GARDEN. 1932.
18½ × 22 ins.
Lent by Captain Ernest Diween.

40 THE MEADOW. About 1932.
17½ × 27 ins. Signed.
Lent by the Lefevre Gallery.
Exhibited: *Bonnard and his French Contemporaries*, Lefevre Gallery, London, 1947, No. 19.

41 NUDE IN THE BATH TUB. About 1932.
51 × 38 ins. Signed.
Private Collection.
Illustrated, p. 27.

42 FLOWERS. About 1932.
27 × 20 ins. Signed.
Lent by R. A. Peto, Esq.
Exhibited: *Six French Painters*, Leicester Galleries, London, 1936, No. 22.
French Paintings from Mr. Peto's Collection, Arts Council, 1947, No. 1.

43 AFTERNOON TEA. About 1932.
28⅞ × 41⅞ ins. Signed.
Lent by the Tate Gallery.
Reproduced: F. -J. Beer and others, *Pierre Bonnard*, Marseilles, 1947, pl. 82.

44 THE BOWL OF MILK. About 1934.
47 × 45 ins. Signed.
Lent by Edward le Bas, Esq., A.R.A.

45 DEER UNDER THE TREES. About 1934.
29 × 41 ins.
Lent by Lady Glenconner.

46 LANDSCAPE AT CANNET. About 1936.
48¾ × 108 ins. Signed. *Private Collection.*

47 LANDSCAPE. 1943.
12½ × 16½ ins. Signed.
Lent by M. Gustav Zumsteg.

48 THE PAINTER'S STUDIO AT CANNET.
1943/1946.
49¼ × 49¼ ins.
Lent by the Musée de Fontainebleau.

49 RESTAURANT INTERIOR.
16½ × 13 ins. Pastel. Signed.
Lent by M. René Varin.

50 EFFECT OF SNOW.
14½ × 16 ins. Signed.
Lent by John Dodgson, Esq.
Painted in the French Alps, near Chambéry.

51 THE PATH UNDER THE TREES.
34 × 16 ins. Signed.
Lent by the Ashmolean Museum, Oxford.

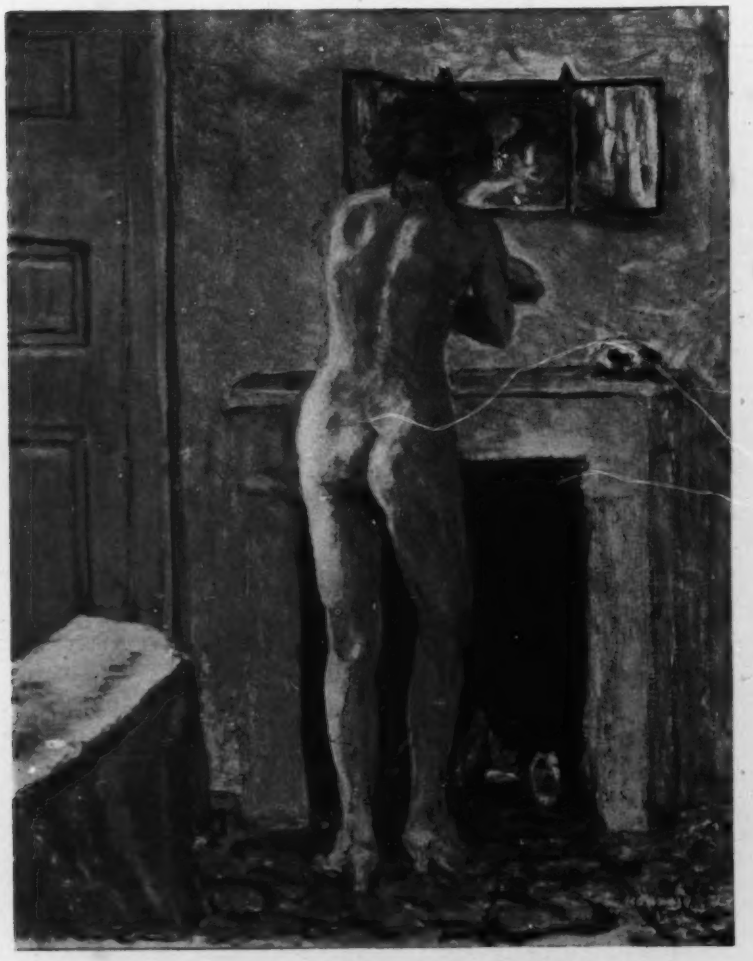
52 THE BEACH.
16¾ × 27½ ins.
Private Collection.

53 PORT OF SAINT TROPEZ.
11¾ × 14¾ ins.
Lent by the Musée de l'Annunciade, St.-Tropez.

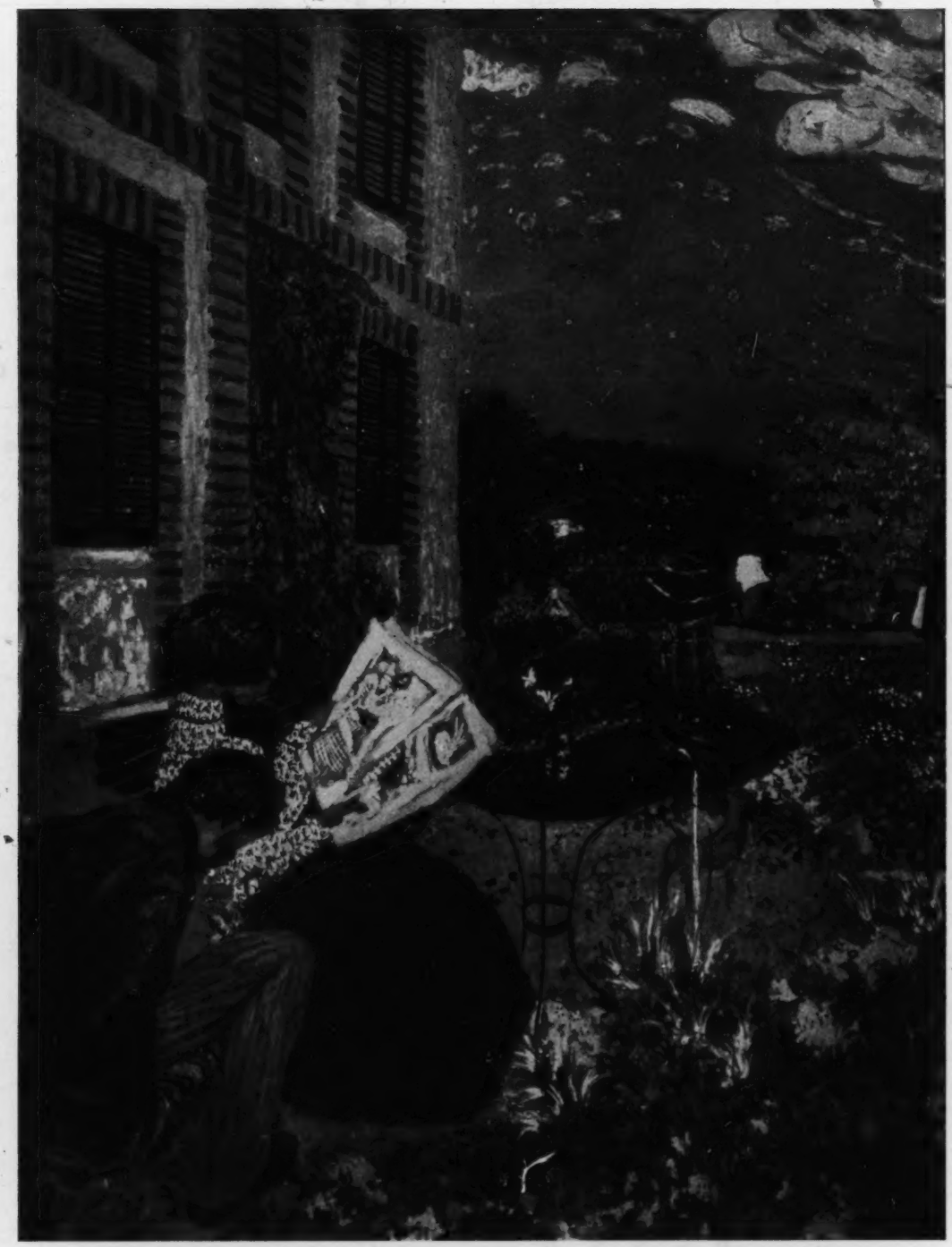
54 COAST SCENE.
34 × 18 ins. Signed.
Lent by Edward le Bas, Esq., A.R.A.

55 STREET SCENE.
20 × 26½ ins. Signed
Lent by the Rt. Hon. the Viscount Jowitt, Lord High Chancellor of Great Britain.

Illustrated, p. 7.



BONNARD. Nude before the Fireplace. (*No.* 22)



VUILLARD. Woman Reading in a Garden. (*No.* 68)

VUILLARD. Tristan Bernard in Vuillard's Garden. (*No.* 86)

EDOUARD VUILLARD (1868-1940)

56 SELF PORTRAIT. 1888.
9½ × 7 ins. Signed.
Lent by the Musée d'Art Moderne, Paris.

57 SELF PORTRAIT. 1890.
16 × 13¼ ins. *Private Collection.*
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 3.

58 STILL LIFE WITH LEMONS. 1890.
13¾ × 11 ins. *Private Collection.*
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 5.

59 EVENING AT HOME. About 1892.
14½ × 20¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 4.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 85.
Ibid, *Vuillard*, Paris, 1948, pl. 16.

60 TWO WOMEN UNDER THE LAMP. 1892.
13 × 16 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 8.

61 THE STAY-MAKER'S WORKROOM. 1892.
16 × 13 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 9.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 39.

62 WOMAN IN RED. 1892.
$9\frac{3}{4} \times 9\frac{3}{4}$ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 10.

63 THE DRESSMAKERS, 1892.
$18\frac{1}{2} \times 21\frac{3}{4}$ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 11.

64 WOMEN IN AN INTERIOR. 1893.
$15\frac{3}{4} \times 13\frac{3}{4}$ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 12.

65 WOMAN AT THE PIANO. About 1894.
$21\frac{1}{8} \times 31\frac{3}{4}$ ins. Signed.
Lent by A. J. L. McDonnell, Esq.
Exhibited: *Bonnard and Vuillard*, Lefevre Gallery, London, 1934.

66 MADAME VUILLARD IN RED AND BLACK BLOUSE. 1895.
$18\frac{3}{4} \times 15$ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 13.

67 PORTRAIT OF THE ARTIST'S MOTHER. About 1895.
$17 \times 18\frac{1}{2}$ ins. Signed.
Lent by R. A. Peto, Esq.
Exhibited: *French Paintings from Mr. Peto's Collection*, Arts Council, 1947, No. 25.

68 WOMAN READING IN A GARDEN. 1898.
$84\frac{1}{2} \times 63\frac{1}{2}$ ins. Signed.
Lent by H.H. Prince Antoine Bibesco.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 14.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 131.
Ibid, *Vuillard*, Paris, 1948, pl. 1.
Illustrated, p. 14.

69 WOMAN IN WHITE. 1898.
$84\frac{1}{2} \times 63\frac{1}{2}$ ins. Signed.
Lent by H.H. Prince Antoine Bibesco.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 15.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 132.
Ibid, *Vuillard*, Paris, 1948, pl. 15.

70 MADAME VUILLARD ON THE BALCONY. 1898.
15 × $13\frac{1}{2}$ ins. Signed.
Lent by the Hon. Mrs. A. E. Bowerie.
Exhibited: *French Painters of the 19th Century*, McLehnan Galleries, Glasgow, 1920.
School of Paris, Lefevre Gallery, London, 1925, No. 48.
British and French Paintings, Lefevre Gallery, London, 1942, No. 14.

71 MALLARMÉ'S HOUSE AT VALVINS, 1898.
$11\frac{3}{4} \times 16$ ins. *Private Collection.*
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 16.

72 THE ROUSSEL FAMILY. 1899.
22 × $35\frac{1}{2}$ ins. *Private Collection.*
Exhibited: *Paintings and Pastels by E. Vuillard*, Tooth, London, 1934, No. 7.
Vuillard, Wildenstein, London, 1948, No. 17.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 40.
Ibid, *Vuillard*, Paris, 1948, pl. 23.

73 THE OPEN WINDOW. About 1899.
$21\frac{1}{2} \times 17$ ins. Signed.
Lent by Mr. and Mrs. Alexander Maitland.
Exhibited: *Recent Acquisitions*, Tooth, London, 1947, No. 16.

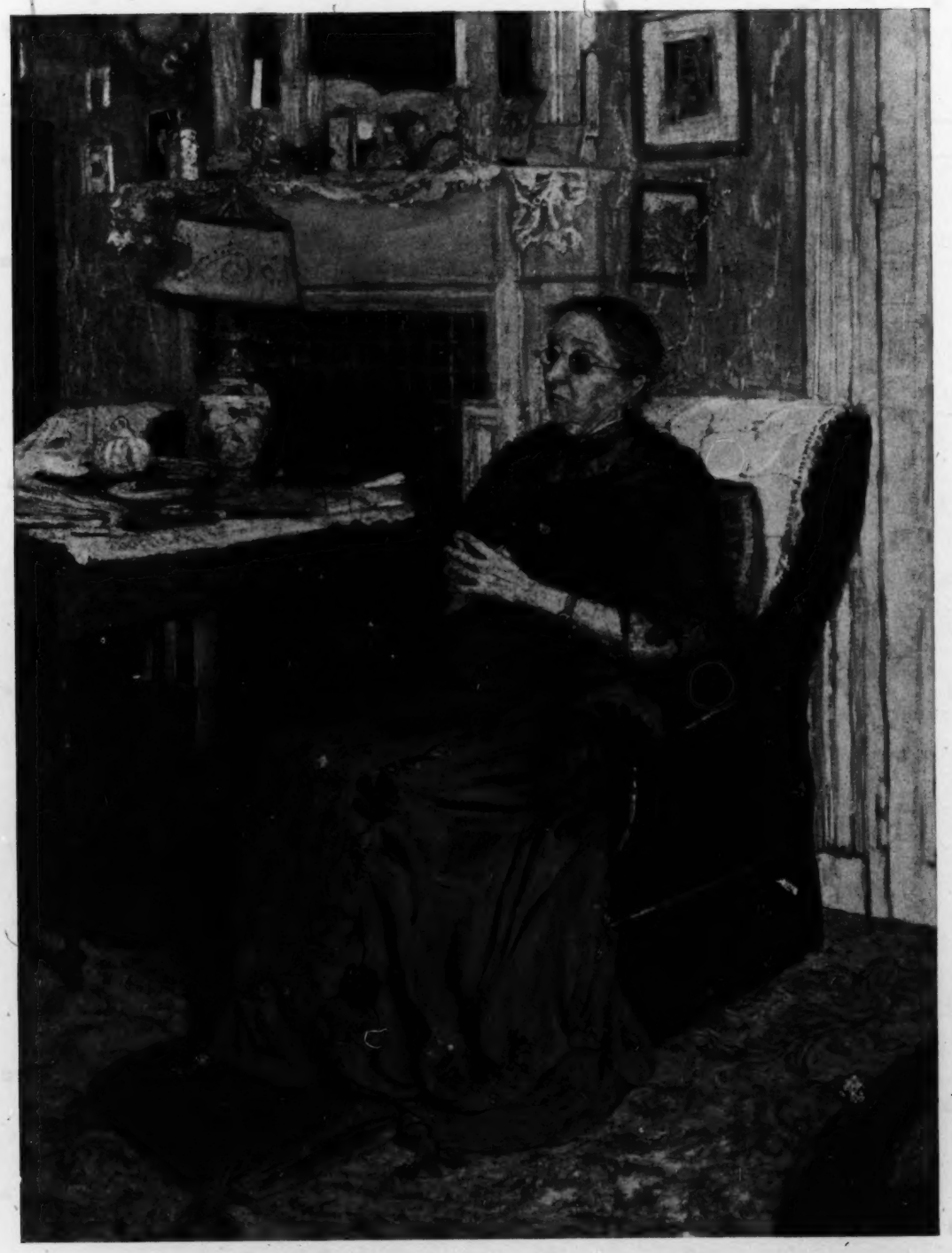
74 THE RED ROOF. 1900.
20 × $16\frac{1}{2}$ ins.
Lent by the Tate Gallery.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 18.

75 SMALL STILL LIFE WITH FLOWERS. 1900.
$11\frac{1}{2} \times 9\frac{3}{4}$ ins. *Private Collection.*
Exhibited: *Paintings and Pastels by E. Vuillard*, Tooth, London, 1934, No. 14.
Vuillard, Wildenstein, London, 1948, No. 19.

76 WOMAN DOING HER HAIR. About 1920.
$19\frac{1}{2} \times 14$ ins.
Lent by Odo Cross, Esq. and Angus Wilson, Esq.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 20.

77 THE BREAKFAST. About 1900.
$22\frac{1}{4} \times 23\frac{1}{2}$ ins. Signed.
Lent by the Musée d'Art Moderne, Paris.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 31.
Ibid, *Vuillard*, Paris, 1948, pl. 32.
Illustrated, p. 6.

78 LADY IN BLACK.
$30\frac{3}{4} \times 20\frac{1}{4}$ ins. Signed.
Private Collection.



VUILLARD. Portrait of Madame Kapferer. (*No.* 100)

79 THE SOUP. 1901.
16 × 25½ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 21.
Illustrated, p. 5.

80 INTERIOR WITH TWO CHAIRS. 1901.
17 × 20¾ ins. Signed.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948 No. 22.

81 SEATED WOMAN IN AN INTERIOR. About 1902. Signed.
28½ × 25½ ins.
Lent by the Tate Gallery.
Exhibited: *School of Paris*, Lefevre Gallery, London, 1930.
Vuillard, Wildenstein, London, 1948, No. 23.
Reproduced: Charles Terasse, *French Paintings of the 20th Century*, Paris, 1939.
Illustrated, p. 21.

82 THE VASE OF FLOWERS. 1904.
23½ × 22¾ins. Signed and dated.
Lent by the Musée d'Art Moderne, Paris.
Illustrated on title-page.

83 PORTRAIT OF MADAME VUILLARD IN PROFILE 1905.
12½ × 14½ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 24.
Illustrated, back cover.

VUILLARD. Woman Lighting the Stove in a Studio. (*No.* 111)

84 SELF PORTRAIT. 1905.
15 × 18¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 25.

85 THE MANTELPIECE. 1905.
32 × 28½ ins. Signed.
Lent by the Tate Gallery.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 26.

86 TRISTAN BERNARD IN VUILLARD'S GARDEN. 1905.
17½ × 19 ins. Signed.
Lent by Percy Moore Turner, Esq.
Exhibited: *19th Century French Paintings*, National Gallery, London, 1942/43, No. 70a.
Vuillard, Wildenstein, London, 1948, No. 27.
Illustrated, p. 15.

87 THE MANICURE. 1905.
14 × 12 ins.
Lent by Odo Cross, Esq. and Angus Wilson, Esq.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 28.

88 PORTRAIT OF ROMAIN COOLUS. 1906.
29½ × 26 ins.
Lent by the Musée d'Art Moderne, Paris.

89 INTERIOR. 1910.
14½ × 9¾ ins.
Lent by the Musée d'Art Moderne, Paris.

90 PORTRAIT OF MADAME HESSEL. 1910.
35½ × 25½ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 31.

91 STILL LIFE WITH APPLES. 1910.
17 × 21¼ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 32.

92 THE GREEN LAMP.
13½ × 27¼ ins. Signed.
Lent by R. A. Peto, Esq.
Exhibited: *French Paintings from Mr. Peto's Collection*, Arts Council, 1947, No. 27.

93 STUDIO AT MEUDON.
24 × 26½ ins. Signed.
Lent by Jeremy Hutchinson, Esq.
Exhibited: *Forty Years of Modern Art*, The Institute of Contemporary Art, London, 1948, No. 98.

94 PORTRAIT OF M. ARTHUR FONTAINE. 1912.
31½ × 22¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 36.

95 THE METRO. 1912.
37½ × 88¼ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 37.

96 DR. GOSSET PERFORMING AN OPERATION. 1912.
64 × 91 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 35.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 164.

97 PORTRAIT OF MADAME GOSSET. 1913.
50½ × 38¼ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 34.

98 MARTHE MELLOT. 1913.
22¾ × 26¾ ins.
Lent by the Théâtre des Champs Elysées, Paris
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 38.

99 LUGNE POË. 1913.
22 × 22 ins.
Lent by the Théâtre des Champs Elysées, Paris
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 39.

100 PORTRAIT OF MADAME KAPFERER. 1918.
51 × 38 ins. Signed.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 40.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 109.
Ibid, *Vuillard*, Paris, 1948, pl. 55.
Illustrated, p. 17.

101 PORTRAIT OF MADAME VAL. 1920.
44 × 28 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 41.
Reproduced: Claude Roger-Marx, *Vuillard*, Paris, 1948, pl. 54.

102 PORTRAIT OF VUILLARD'S MOTHER. 1920.
15¾ × 17 ins.
Lent by the Musée de Lyon.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 42.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 29.

103 THE MODEL AND VENUS DE MILO. 1920.
31½ × 28¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 44.

104 ANTIQUE ROOM IN THE LOUVRE. 1922.
51 × 63¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 45.

105 STILL LIFE WITH BISCUITS. 1922.
15 × 19¼ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 52.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 72.
Ibid, *Vuillard*, Paris, 1948, pl. 35.

106 THE CARD PARTY. 1923.
19 × 23¾ ins.
Lent by the Art Gallery and Industrial Museum, Aberdeen.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 47.

107 MADAME VUILLARD WATERING HER HYACINTHS. 1924.
28¾ × 36¼ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 48.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 74.

108 MADAME VUILLARD AT HER WINDOW. 1924.
25½ × 18¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 49.

109 BONNARD LOOKING AT HIS PAINTING. 1925/35.
45 × 56½ ins. Signed.
Lent by the Musée de la Ville de Paris.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 50.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 114.
Ibid, *Vuillard*, Paris, 1948, pl. 38.

110 PORTRAIT OF ROUSSEL IN HIS STUDIO. 1925/35.
49¼ × 45¼ ins. Signed.
Lent by the Musée de la Ville de Paris.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 51.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 113.
Ibid, *Vuillard*, Paris, 1948, pl. 60.

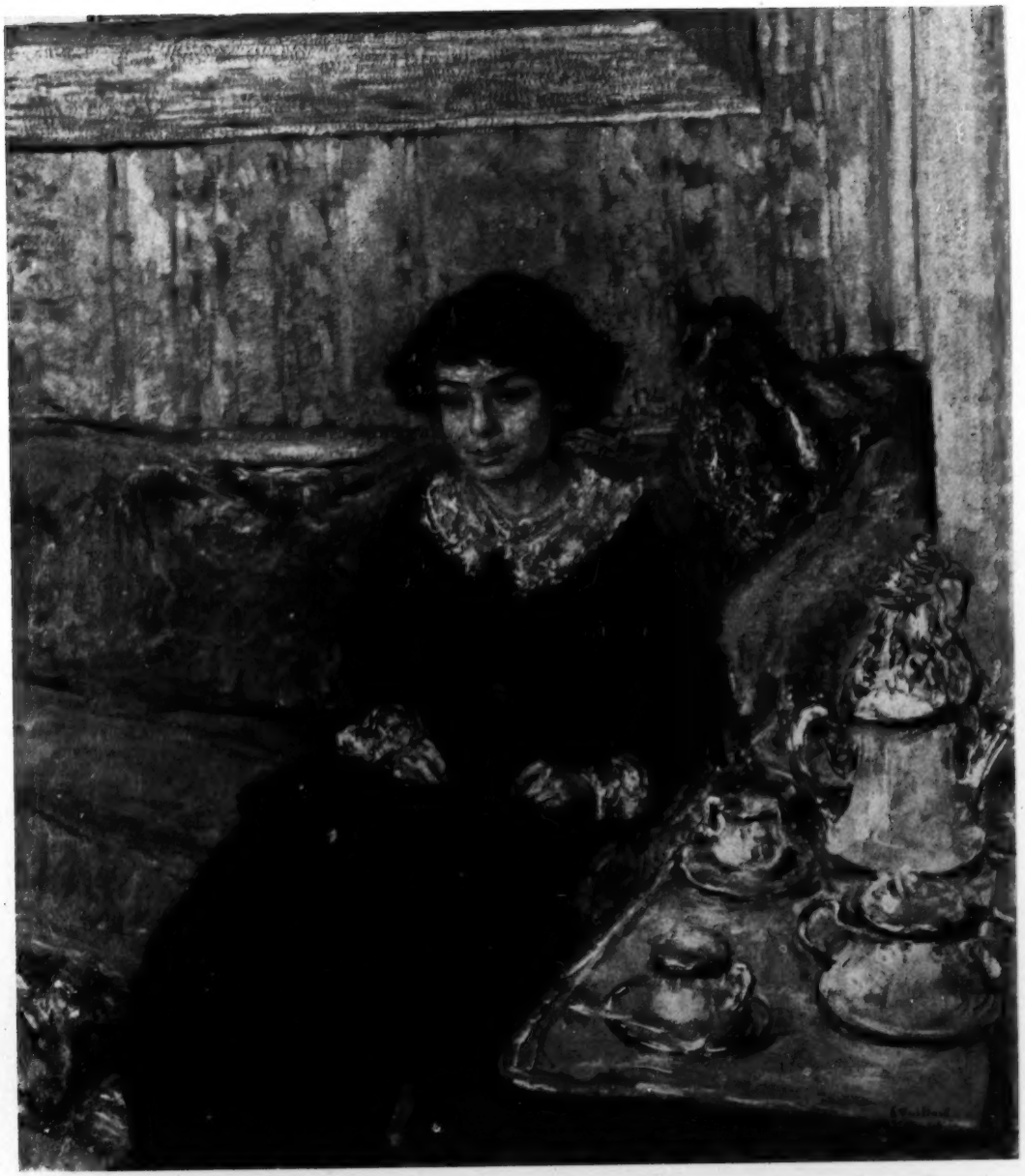
111 WOMAN LIGHTING THE STOVE IN A STUDIO. 1925.
27 × 22 ins. Signed.
Lent by Edward le Bas, Esq., A.R.A.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 53.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 70.
Ibid, *Vuillard*, Paris, 1948, pl. 59.
Illustrated, p. 18.

112 STUDY FOR MADAME JAVAL IN HER ROOM. 1925.
31½ × 28¾ ins. *Private Collection.*
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 54.

113 PORTRAIT OF VUILLARD, FULL FACE. 1926.
9½ × 8¾ ins. Pastel. Signed.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 55.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 32.

114 PORTRAIT OF FORAIN. 1928.
43¼ × 27½ ins.
Lent by the Musée d'Art Moderne, Paris.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 56.

115 THE VISIT. 1931.
38½ × 53½ ins. *Private Collection.*
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 57.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 103.
Ibid, *Vuillard*, Paris, 1948, pl. 68.



VUILLARD. Seated Woman in an interior. (*No.* 81)

BONNARD. Children in a Park. (*No.* 10)

116 PORTRAIT OF THE COMTESSE DE NOAILLES IN BED. 1932.
43¼ × 50¼ ins. Drawing.
Lent by the Musée d'Art Moderne, Paris.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 58.

117 INTERIOR WITH FIGURES AND A DOG. About 1932.
23½ × 16¾ ins.
Lent by F. Beddington, Esq.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 59.

118 LUNCH AT THE RUE MIROMESNIL. 1935.
33 × 45½ ins.
Lent by the Musée d'Art Moderne, Paris.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 60.

119 PORTRAIT OF MADAME HESSEL AND HER DAUGHTER. 1938.
34¼ × 27½ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 61.

120 PORTRAIT OF THÉRÈSE DORNY. 1938.
55 × 36½ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 62.

121 PORTRAIT OF ELVIRE POPESCO. 1939.
39½ × 31¾ ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 63.
Reproduced: Claude Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 104.

122 DINING-ROOM AT THE RUE DE NAPLES. 1939.
37¼ × 48 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 64.
Reproduced: Claude Roger-Marx, *Vuillard*, Paris, 1948, pl. 61.

123 THE BEDROOM AT PLACE VINTIMILLE. 1939.
26¾ × 19¾ ins. Signed.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 65.

124 THE PALINGS, 1939.
31½ × 20 ins.
Private Collection.
Exhibited: *Vuillard*, Wildenstein, London, 1948, No. 66.

125 STILL LIFE WITH FRUIT.
8¾ × 11 ins. Signed.
Lent by Mrs. Oliver Parker.

126 INTERIOR.
15¼ × 21½ ins.
Lent by the Rt. Hon. the Viscount Jowitt, Lord High Chancellor of Great Britain.

KER-XAVIER ROUSSEL (1867-1944)

127 POLYPHEMUS SURPRISING ACIS AND GALATEA. 1905.
139¾ × 67 ins.
Private Collection.

128 LEDA. 1910.
31½ × 53 ins.
Private Collection.

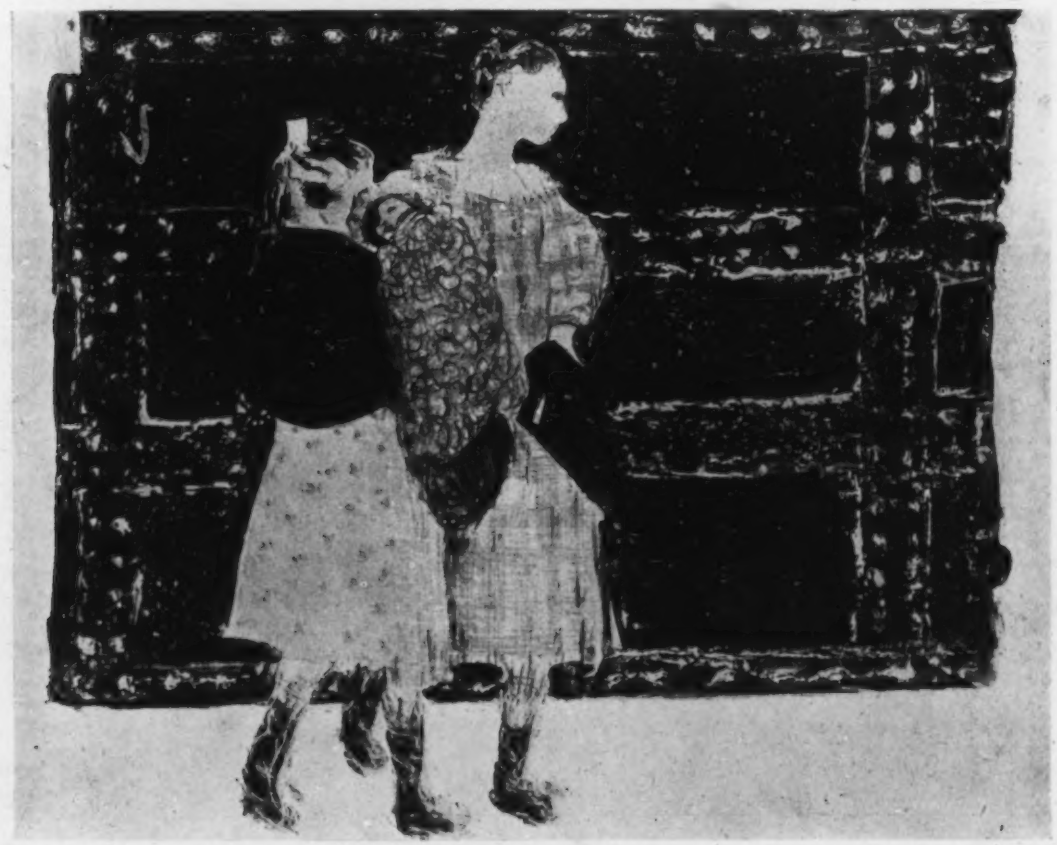
129 YOUNG GIRLS DANCING BEFORE A FAUN. 1930.
40½ × 31½ ins.
Private Collection.

130 SLEEPING VENUS. 1938.
31½ × 55 ins.
Private Collection.

131 LANDSCAPE. 1939.
32½ × 44½ ins.
Private Collection.

LITHOGRAPHS

THE FRENCH LITHOGRAPHERS of the nineties, especially the group of *intimistes* which included Bonnard and Vuillard, found colour lithography a sympathetic medium for their decorative art. This use of flat colours, not in the heavy opaque colours of commercial chromolithography but in translucent tints in the chalk manner, owed much to the prevalent influence of Japanese prints and the new posters of Cheret and Steinlen—Bonnard, too, made some admirable posters, and his design for a screen, included in this exhibition, illustrates his use of lithography on a big scale. Two notable series of lithographs, *Quelques aspects de la vie de Paris* and *Paysages et intérieurs* were commissioned from Bonnard and Vuillard respectively by the well-known art dealer and publisher, Ambroise Vollard. They were printed in the atelier of a masterly craftsman, Auguste Clot, whose guidance in the matter of inks, paper and other technical points contributed largely to the finished result. The French have often called their graphic artists *peintres-graveurs* and it is the merit of these lithographs that they are never merely illustrations but are virtually an extension of the painter's art.



VUILLARD. The Two Girls on the Pont de l'Europe. (*No.* 151)

BONNARD

132 COVER. 1895.
18 × 14½ ins. In colour.
Lent by Rex Nan Kivell, Esq.
Cover for the album of Bonnard lithographs "*Quelques Aspects de la Vie de Paris*" published by Vollard.

133 THE STREET CORNER. 1895.
12½ × 15 ins. In colour.
From the Campbell Dodgson Collection.
From "*Quelques Aspects de la Vie de Paris*".

134 THE COURTYARD. 1895.
14 × 10½ ins. In colour.
From the Campbell Dodgson Collection.
From "*Quelques Aspects de la Vie de Paris*".

135 STREET AT NIGHT, IN THE RAIN. 1895.
10 × 13⅞ ins. In colour.
Lent by Rex Nan Kivell, Esq.
From "*Quelques Aspects de la Vie de Paris*".

136 THE ARC DE TRIOMPHE. 1895
12½ × 18⅜ ins. In colour.
Lent by J. P. Cochrane, Esq.
From "*Quelques Aspects de la Vie de Paris*".

137 THE STREET HAWKER. 1895.
11½ × 13½ ins. In colour.
From the Campbell Dodgson Collection.

138 IN THE STREET. 1896.
11½ × 7¾ ins. In colour.
Lent by Rex Nan Kivell, Esq.

139 THE BOATERS. 1897.
12 × 18¾ ins. In colour.
From the Campbell Dodgson Collection.

140 A SCREEN. 1897.
4 panels: 54 × 18¾; 54 × 19⅛; 54 × 18⅛; 54 × 18¾ ins. In colour.
Lent by Rex Nan Kivell, Esq.

141 THE BOULEVARD.
10¾ × 13¼ ins. In colour.
From the Campbell Dodgson Collection.

142 MOUNTED HUSSAR.
11¾ × 8½ ins. Black and white.
Lent by Rex Nan Kivell, Esq.

VUILLARD

143 CHILDREN'S GAMES. 1897.
11 × 15½ ins. In colour.
Lent by Professor Lawrence Gowing.

144 THE YOUNG MOTHER. 1898.
16¼ × 19 ins. In colour.
From the Campbell Dodgson Collection.

145 COVER. 1899.
20 × 15¼ ins. In colour.
Lent by Rex Nan Kivell, Esq.
Cover for the album of lithographs by Vuillard, "*Paysages et Intérieurs*", issued by Vollard.

146 THE GAME OF DRAUGHTS. 1899.
13¾ × 10½ ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 1 of "*Paysages et Intérieurs*".

147 THE AVENUE. 1899.
12¼ × 16½ ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 2 of "*Paysages et Intérieurs*".

148 PINK INTERIOR, I (Interior with a lamp). 1899. 13½ × 10¾ ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 5 of "*Paysages et Intérieurs*".

149 PINK INTERIOR, II (Interior with an open door). 1899. 14 × 10¾ ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 6 of "*Paysages et Intérieurs*".

150 THE HEARTH. 1899.
14 × 11 ins. In colour.
From the Campbell Dodgson Collection.
No. 8 of "*Paysages et Intérieurs*".

151 THE TWO GIRLS ON THE PONT DE L'EUROPE. 1899.
12⅛ × 13¾ ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 9 of "*Paysages et Intérieurs*". *Illustrated*, p. 24.

152 CAFÉ TERRACE AT NIGHT. 1899.
14¼ × 11 ins. In colour.
Lent by Rex Nan Kivell, Esq.
No. 10 of "*Paysages et Intérieurs*".

153 THE COOK. 1899.
14 × 11 ins. In colour.
From the Campbell Dodgson Collection.
No. 11 of "*Paysages et Intérieurs*". *Illustrated* on cover.

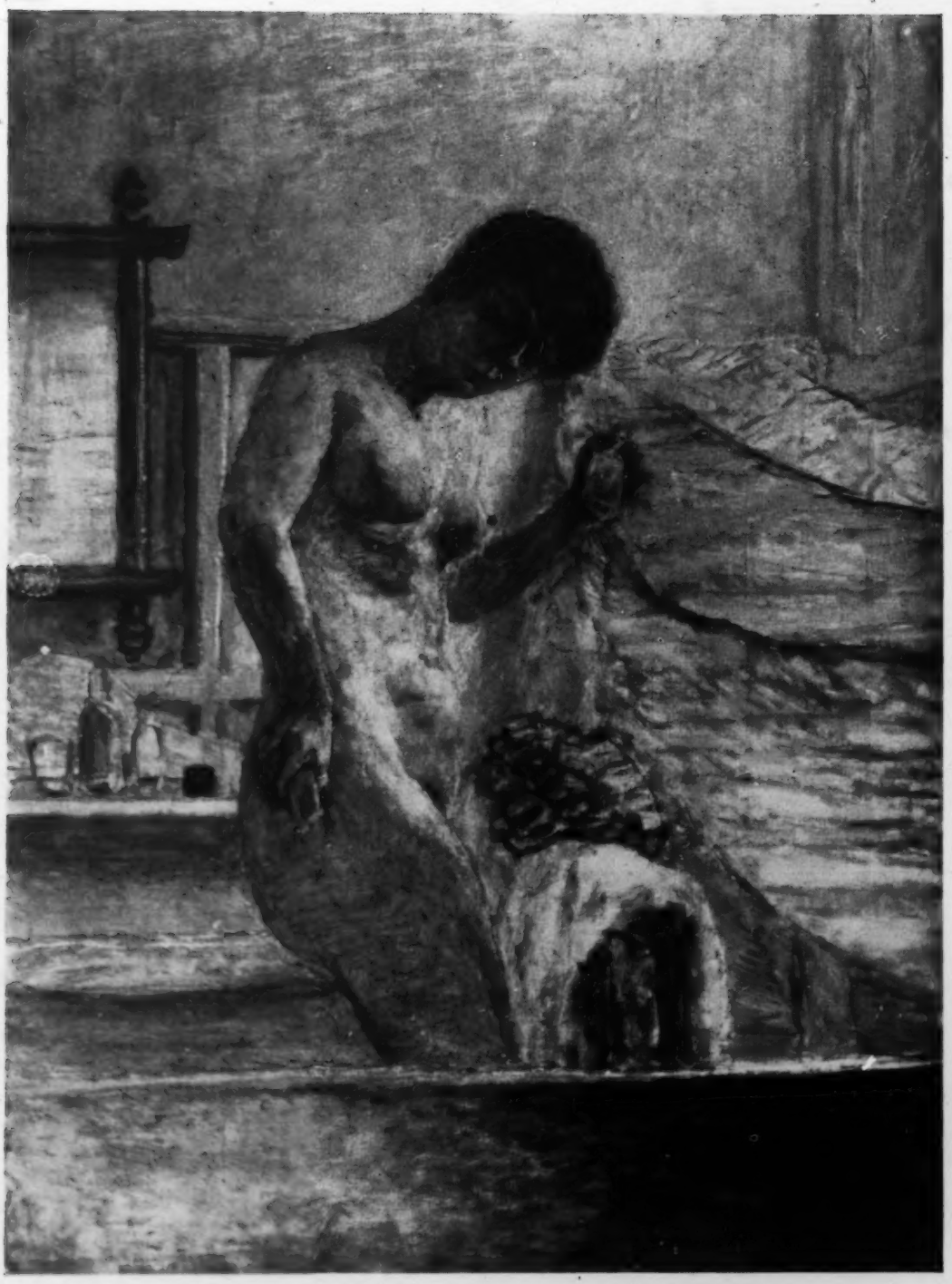
154 THE TUILERIES GARDENS.
20 × 13¼ ins. In colour.
Lent by Rex Nan Kivell, Esq.

ROUSSEL

155 LANDSCAPE WITH FIGURES. About 1899.
10 × 16½ ins. In colour.
From the Campbell Dodgson Collection.
From "*L'Album de Paysage*" commissioned by Vollard but not completed.

156 LANDSCAPE WITH BATHERS. About 1899.
10 × 16½ ins. In colour.
From the Campbell Dodgson Collection.
From "*L'Album de Paysage*".

BONNARD. Montmartre in the Rain. (*No.* 5)



BONNARD. Nude in the Bath Tub. (*No.* 41)

NOTE

The pictures illustrated on pp. 3, 8 and 21 are reproduced by courtesy of the Trustees of the Tate Gallery; those on the title-page and p. 6 with the permission of the photographer, G. Franceschi, Paris.

So far as possible the date of each painting is given. In some cases it has only been possible to suggest approximate dates. The references to books and exhibitions in which the works have respectively been illustrated or shown are not comprehensive.

Lund Humphries